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WHISPERING WIND

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AMERICAN INDIAN: PAST & PRESENT

ISSN: 0300-6565

Collection of Native North American Indian Books,
Historical Books, Atlases, plus other important authors and family heirloom books.
As of 12-31-93
Earl Ford McNaughton

VOL. 18, No. 1
SPRING 1985

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Cover

SYLVESTINE ARKEKETA, **LEFT**, the 1985 LIHA Princess from Sand Springs, Oklahoma. Ms. Arkeketa was crowned Princess at the 19th Annual LIHA Powwow held in Folsom, Louisiana by the 1984 Princess, SHERRIE KEYLON of Denton, Texas, **RIGHT**. Photo by Tommy Roy.

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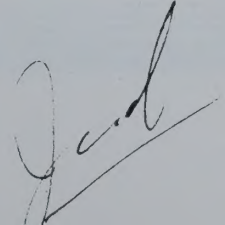
Thanks this issue to Mr. Richard Past of Belvidere, Illinois for his excellent manuscript on groud stitch style beadwork. Mr. Past's work first appeared many years ago in the long out of print publication, POWWOW TRAILS. This is not, as Mr. Past states in his introduction, a re-print of that long ago article. Mr. Past has pain stackingly photographed the technique of gourd stitch as well as supplying the reader with a very enjoyable text. This issue begins the first of a five part series. If our readers with to ask Mr. Past questions about his article, we ask that your inquires be directed to this publication. Your questions and Mr. Past's responses will then be shared by all our readers.

Thanks this issue to Tommy Roy of New Orleans for his photos of the 19th Annual LIHA Powwow held in April; to Contributing Writer Bill Walker for his book review and to Louis Garcia of Tokio, ND for a few "fillers" scattered throughout these pages.

Our sincere best wishes to all readers and advertisers for an enjoyable and safe summer. Write us and share your powwow experiences with others. We would love to hear from you. Good dancing.



Letters

BLACKFOOT or BLACKFEET???

Relative to...Blackfoot or Blackfeet. In Montana they call themselves "Blackfeet" and in Canada they are called "Blackfoot".

- Milton Owen
Jeffersontown, KY

DANCE CLOTHES

The fancy dancers are "out" up here in the north and the non-bustle or northern grass dance outfit is coming on strong probably due to finances. The grass dance outfit is cheaper to make and easier to repair.

- Louis Garcia
Tokio, North Dakota

...if we could just get some of the Houmas, Creeks, Choctaws, and even Cherokees to wear some of their traditioal war dance costumes to the powwow, we'd really be getting somewhere.

- Chris Smoot
Picayune, MS

Mr. Smoot's "letter" is the very end of a longer letter commenting on a question of powwow etiquette and long standing "southern" tradition. Those questions/comments are being addressed by the LIHA Board and may be published later. The idea of having other styles of traditional dress present at a powwow is really interesting. Too often we only see the feather dancer, straight dancer, and traditional northern dancer. Perhaps someone would like to comment and perhpas encourage the research into the Houma, Creek, etc., dance clothes.

TOP: Fancy/Feather dancer. Grass dance clothes are absent (LEFT) the elaborate and expensive bustles.

Joe Kazamura Photo

SA KAN

"NO TWO HORNS" an exhibit of drawings, sculptural pieces (horse memorial sticks, wood carvings) and traditinal artifacts created by No Two Horns, Hunkpapa Sioux, 1852-1942 will go on display June 7 - September 29, 1985 at the North Dakota Heritage Center, Bismark, North Dakota.

DENSMORE INDIAN MUSIC of the Teton Sioux, Chippewa, Mandan -Hidatsa is now available on cassettes from the original wax cylinder. Write: FOLK MUSIC DEPT., Library of Congress; 10 First St. SE; Washington, D.C. 20540.

- Louis Garcia

SMITHSONIAN FEATURES PAINTINGS OF LIFE 150 YEARS AGO

A major exhibition featuring paintings and historical objects from an 1832 - 34 expedition of a German naturalist and a Swiss artist along the Missouri River is now on display at the Smithsonian's Museum of Natural History. The exhibit featres more than 100 works of art by Karl Bodmer.

A 102 page booklet, entitled Views of a Vanishing Frontier, contains photographic reproductions of the paintings and other exhibition materials and notes from the expedition. It can be purchased from he Museum of Natural History Shop, Smithsonian, Washington, D.C. 20560. For additinal information conact Thomas Harney at the above address.

INDIAN PHOTOGRAPHS SOUGHT

The Association of American Indian Affairs (AAIA) is seeking photographs depicting contemporary Indian life to be used in nationally distributed AAIA publications over the next several years. For more information contact Ms. Mickey Revenaugh, AAIA, 95 Madison Ave., New York 10016.

NATIONAL BOOK CRITICS AWARD

"LOVE WOMAN", a first novel by Louise Erdich, a Turtle Mountain Chippewa, won the 10th Annual National Book Critics Circle Award for fiction. The novel is about two families on the Turtle Mountain Reservation in North Dakota.

Ms. Erdrich's award was the first major award to an American Indan author since N. Scott Monmaday won the Pulitzer Prize for his 1969 novel, "HOUSE MADE OF DAWN".

NAVAJO & HOPI CLOSER TO PEACE

Jack Casserly, a columnist for the ARIZONA REPUBLIC, said recently that the Navajo placed four conditions with former Interior Secretary William Clark on efforts to negotiate a settlement of the tribe's century-old land dispute with the Hopi.

Attributing his information to White House sources, Casserly said the conditions were: 1) easements across Hopi land that would allow the Navajos to distribute electrical power from a new coal-fired power plant: 2) completion of the Turquiose Trail road constructin project; 3) an indefinte delay of the 1986 deadline for relocation of Navajos from Hopi land; and 4) a trade for about half of the land the Hopis originally were given by Congress. Casserly said the Hopis had indicated they would never accept the last two conditions.

ZUNI RECEIVE LAND

The Zuni Pueblo of New Mexico received 1400 acres of land from the State of Arizona. The land is in rural Apache County and is known to the Zunis as "Kolhuwalawa," or heaven, a place where the human spirit resides after death. The land transfer is in partial implementation of legislation enacted last year. Under that legislaton, settling a 100 year old claim of the Zunis, the Pueblo also received 3500 acres from the Bureau of Land Management and will receive yet anothr 5000 acres being purchased from private owners.

...Continued on page 28

HOPI SONGS OF THE FOURTH WORLD

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American Indian Film Festival

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Margaret Mead Film Festival

FILM USES
Art/Anthropology
Psychology/Creative Process
Native American Studies
Women's Studies
Religion/Philosophy
Environmental Studies
Folklore/Folklife

HOPI: SONGS OF THE FOURTH WORLD is a compelling study of the Hopi that captures their deep spirituality and reveals their integration of art and daily life. Amidst beautiful images of Hopi land and life, a variety of Hopi, a farmer, religious elder, grandmother, painter, potter and weaver, speak about the preservation of the Hopi way. Their philosophy of living in balance and harmony with nature is a model to the Western world of an environmental ethic in action.

GOURD STITCH

Written & Illustrated By

Dick Past

As compared to the study of crafts from what have been termed the Classic and Baroque periods, the contemporary realm deals with that which is progressive, on-going: or in more down-to-earth terms, Living. This is not to depreciate an interest in an earlier period. That which has preceded is not only relevant, but important. It is from the past that the present has evolved. The forefathers of any John Buck (or John Doe) have most assuredly had some influence on John's character, insignificant however it may be. Like Alex Haley, John's "roots" are part of him whether they are obscure or not. John, a PanIndian, will always be an Indian unless or until he becomes a PanAmerican. He now paints and sculpts in contemporary styles. His niece composes poetry in themes that are distinctly Native American. His cousin uses a base drum to sing "traditional" tribal songs. Those who will side with the elevated violinist's neighbor,Tevye,will bemoan the variances with traditions. However, this series will not argue the pros/cons of orthodoxy and vanguard but plainly lead to some modern perversions.

Some Navajo, years ago, became progressive when she used aniline dies for her wool. One day a Ponca failed to stay "pure" when he used safety pins rather than brain-tanned leather ties to secure his bandoliers. (And did you notice his spreader is not bone?) Somewhere along the line a Blackfeet "corrupted" her craft when she substituted cotton thread for sinew. Now this Sycamore craftsman/writer is about to degenerate the whole world with an exposition in a series on "Indian" beadwork techniques which lead up to some deplorable innovations.

This series is not a republication of what I had published in Powwow Trails fifteen years ago. At the onset the title is different. In ...Trails, I used the title "American Indian Net Beadwork" rather than using the conventional terms "gourd stitch" or "Peyote beadwork". I explained in the text that the reason behind the choice of title was because the structure is "net-like" and because it is found on dance fans, whistles, "tailsticks", roach feathers, etc. as well as on "Peyote-style" gourd rattles and fans. That name, however, was burdensome, inadequately denotative and never caught on. So, rather than bucking that which has been quite well established, I presently opted to comply with the more common terminology. I elected also to rewrite because of a modified approach in the presentation and because various techniques have been developed further. By a modified approach, I mean that this series will attempt to optimize on the graphics and minimize on the text because the "picture/1000 word" cliche' is true. Lastly the series will be comprehensive. The logic is lost in the statement "John's twelve horses and thirty blankets indicate his wealth" without understanding of what horses, blankets, the quantities and wealth mean. For that reason, to provide insight, my text will expound on my perception of the "basic technique" so that you can not only carry the beads with the understanding I have, but also to perhaps carry them down another divergent trail. Hopefully, someone will take the time to go beyond the illustrations to study the text, particularly the portion on analysis, and apply the understanding (and the beads) to a piece of leather covered wood.

This series is intended to be instructional; informative rather than persuasive in modernism. It is meant to help the practicing craftsman as well as to encourage and assist those who have the interest and potential. The techniques are those which I have studied, experimented with, developed and practiced for over twenty years. The series will consist of five parts: "Part I - The Basics", Part II-Expansion" showing how to bead with a flair ---- on tapered objects like flat fans, "Part IIIVariations; Commanche Style" with the beads rotated 90 degrees to that of the conventional "basic" style, "Part IV - Variations; The Chevron Pattern" for beading with an alternate twist and "Part V - Variations; Chevron Expansion" an integration of parts II and IV.

PHOTO LEFT - Dance fan handle with tapered gourd stitch. R. White

Part 1 BASICS

A text on the subject of an art or craft may be either aesthetic or technical in its perspective. Many technical subjects vary in depth from the simple to the most sophisticated, the latter usually being an elaborate or synthesis of the former. This series too, will detail more developed techniques in subsequent issues. As technical subjects can be rather dry, I'm going to take special precautions to string you along (you and the beads). "Look, Jimmy, you get me a lock of your sister's lovely hair, and I'll give you a dollar." Jimmy: "You some kinda nut? For five dollars I'll get you her whole wig." Those who choose to study only the photos and drawings have misssed that and they probably will also not comprehend all of the insights which the copy elaborates upon. Perhaps the style of writing may taste to you like prime rib covered with lemon pudding. But that's OK: it's not intended to be read beyond this point. For those who want only pictures, I've tried to make them self sufficient. If that's a reference to you, you probably will learn only as quickly as me (?). The captions and highlighted sections are included to supplement and clarify the graphics for those who are content with skimming. So what all of this writing is for is first to get down to the nitty-gritty details, second to keep you readers happy with some interesting, light reading and third to provide you with an awareness that the fella on this side of the typewriter has a little concern for the human side.

From your preview you have probably already noticed besides the photos and drawings, the headings "Definitions", "Technique", "Designs" and "Principles". I've placed the "Principles" at the end in order to not scare anyone off prematurely, but that's really where the basics are and if you try to neglect it, your moccasins won't be comfortable in the tracks ahead.

DEFINITIONS

One reason is sufficient to prescribe some definitions. I will be repeatedly making references to features, concepts and abstractions which otherwise would require numerous adjectives to verbally describe or repetitive reference to a figure. Use of the definitions will result in greater brevity, clarity and enhanced comprehension for yourself.

TECHNIQUE

Refer to block for starting. You can use almost any light-weight thread. I prefer dacron. Many prefer nylon. I've tried monofilament nylon which some people use but found it to sever quite readily. Waxing the thread not only helps to get it through the needle eye but gives it more firmness to help prevent tangling. Depending on the size of the needle's eye, the tip of the thread will probably need flattening as well as trimming clean. Regular beading needles can be used but I have a preference for #12 Sharps (1-1/8" long) because they don't get bent as easily. Anytime you have to add a new thread, do it at the completion of a basic row, otherwise, to continue you have to carry the thread around a full cycle to where you dropped off. After tying on a new thread, skip just a few beads to clear the knot and begin the next base row on any of the last base row beads. When you come to the edge or end of the item simply "bury" the thread several inches along the beads in the last a_p row. Tie another new thread onto the starting "tail" you wrapped around and work your way toward the other end.

DESIGNS

Typical examples are shown. With beaded areas not being as large as an armband, for example, designs are usually small and simple. Commonly, simple design elements are disjointed or joined to become flowing, integral bars, zigzags, parallelograms, etc. I don't believe designs are normally "laid--out" as they are for loom-work, but usually a minimal amount of planning may be done in order to fit and locate a particular design. I suspect that many artists execute their designs spontaneously; that is, without any planning other than what they can retain mentally. Feather designs are popular as are flags. As the style of beadwork is found among a great variety of tribes, particularly on prayer materials, the uses of color are not really according to tribal traditions. A certain amount of integration has been taking place. Any colors are used, the most pleasing combinations of colors being desired. Rainbow color combinations are very popular. I've found greatest satisfaction with colors when I choose those which give optimum contrast; deep or dark colors against light colors, or combining colors which are opposite on the color wheel.

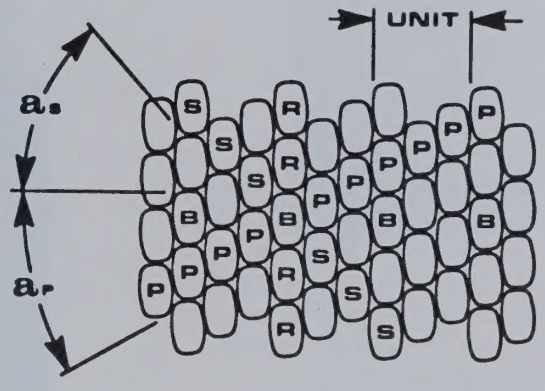
This is all you need to get started on something simple like a fully-beaded tail-stick. If you've gotten a proper start with the first three base rows (starting rows) you should have no problem. Remember that each base row is independent from the next, or complete in itself. You have to "step up" to the next row through two beads. See you next issue with the technique for fans or other items with flaired handles.

DEFINITIONS

BASE ROW: The interrupted row of beads indicated "B" (base); a single peripheral row ofbeads attached in one cycle around the article.

a_p ROW or APPARENT PRIMARY ROW: The continuous, angular row of beads indicated "P" (primary); the apparent row of beads at the smaller angle (a_p) to the base row.

a_s ROW or APPARENT SECONDARY ROW: The continuous, angular row of beads indicated "S" (secondary); the apparent row of beads at the larger angle (a_s) to the base row.



UNIT: A section of a_p beads or a_s beads, the span of which is the same as that for base row beads (three-bead unit or unit of three, shown).

RUNNING ROW: The continuous row of beads indicated "R" (running); a row of beads "running" the length of the article and perpendicular to the base rows.

PEONIES: Oriental peasants.

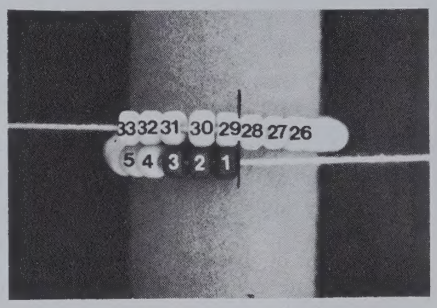
PATTERN: The continuous form determined by the apparent primary rows; ie., spiral, reversed spiral, chevron, "W", etc., as differentiated from.....

DESIGN: The forms determined by changes in bead colors, usually following a_p rows, a_s rows and running rows; ie., zigzags, triangles, bars, parallelograms, diamonds, etc. See examples.

TECHNIQUE

Study the following captions and graphics thoroughly **before** starting to string the beads. Don't be particularly concerned about the appearance of the starting rows as long as the steps are followed correctly and the thread is kept snug. Some beads will appear to be improperly positioned but they can be correctly arranged after the starting rows are applied.

Thanks to Mr. Ray Douglas of Argo, Illinois for the loan of trade beads for the photo modelling.



1

String a quantity of beads and wrap them around the item to determine its periphery in terms of number of beads.
Sample shows 28.

$2 \times 28 = 56$

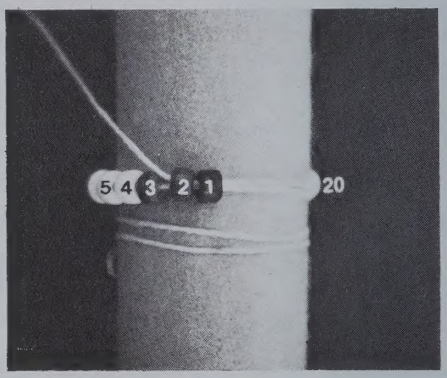
$3\overline{)56}$ → 18

3
26
24
2 ← remainder

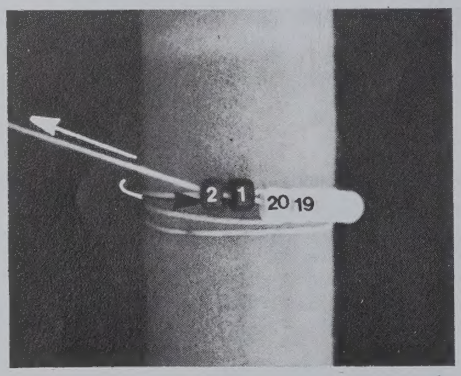
~~18+1=19~~ 18+2=(20)

1A

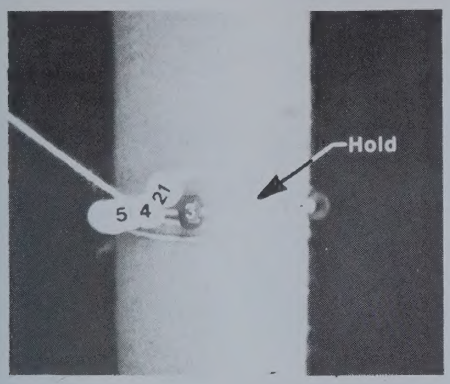
Determine twice the number of units to be used by multiplying the measurement by two and then dividing by three. If there is a remainder, increase the number to the nearest **even** digit.



2 Remove enough of the beads from the thread so that only the quantity determined mathematically (20) will remain. Wrap the tail of the thread around the item several times. Do not start on the end of the item because the beads and thread will slip off. Stitching the thread is unnecessary because friction from the wrapping will hold it secure. Pass the needle and thread through the first **two** beads. **MOST IMPORTANT:** The need to start with an even number of beads is little understood and is most frequently the cause for problems and unsatisfactory results. These constitute the first **two basic** rows.

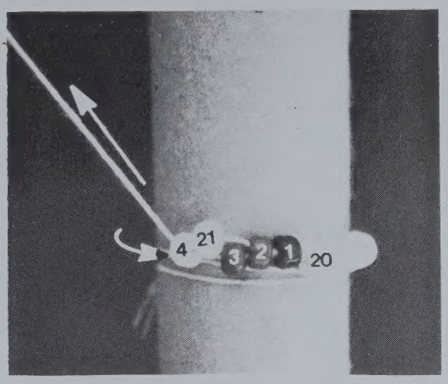


3 Pull the thread snug, sliding the first two beads down toward the last bead. Be very careful when sliding any of the beads around that you keep the previously applied beads snug. Usually you have to slide them with an extra push with your finger-nail.



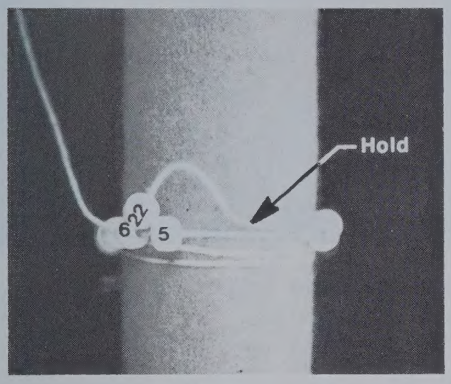
4

Holding the thread secure, string a bead (#21) to the fourth, skipping the third.



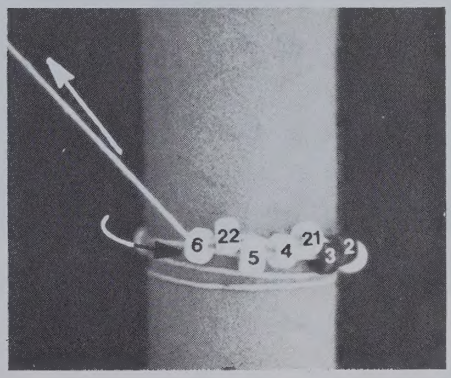
5

Pull the thread snug, sliding the third, fourth and added (21st) beads down toward the second.



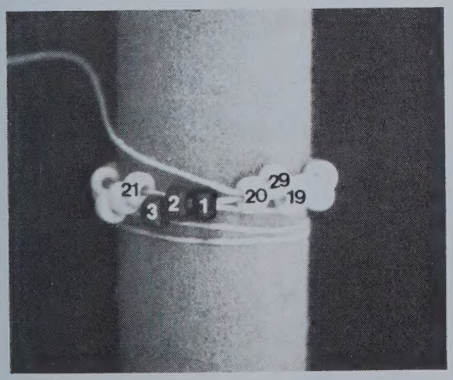
6

Again holding the thread secure, thread a bead and, skipping the fifth, string it to the sixth.



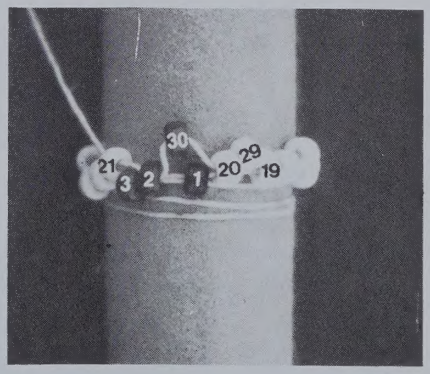
7

Pull/slide the beads up to the fourth bead.



8

Continue around, stringing a new bead to each even numbered bead up to the last.

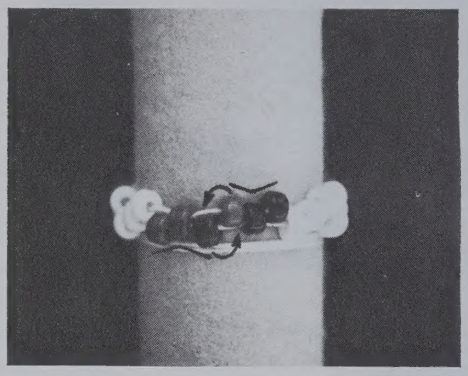


9

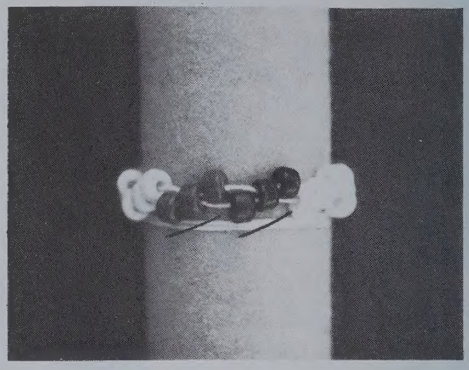
Add the last bead (30) of the row and pass the needle and thread up through the second bead again **and** the twenty-first (21) bead again. End all base rows in this manner by passing the needle and thread through **two** beads; through the first beads of the presently applied and previously applied base rows.

STEPS 10 & 11 CONTINUED ON NEXT PAGE.....

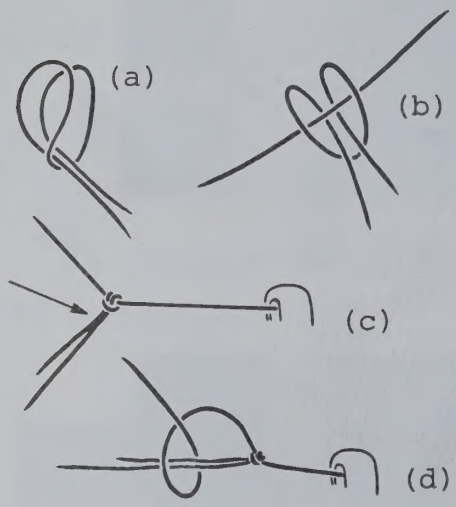
TECHNIQUE (continued)



10



You probably will find some beads to be apparently out of place. Unless you have already introduced an error in your counting and stringing, adjacent first-row and third-row beads can be easily transposed past each other to achieve the same a_p row angles all the way around. This completes the starting technique with three "base rows".



11

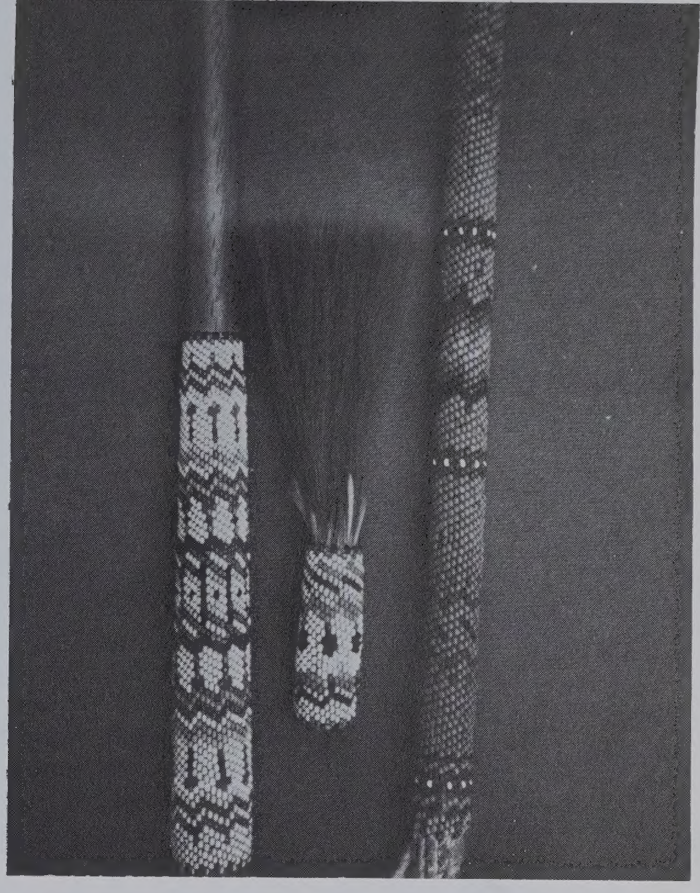
There is no need for stitching the end of a thread. I'll guarranty this knot will not slip.
a) Double loop. **b)** Slip it over tail of "Old" thread. **c)** Pull it tight, sliding it down towards the last bead. **d)** Double the half-hitch to secure the knot.

Continue adding base rows to make your design, ending each row by passig the needle and thread through the first beads of the presently applied and previously applied base rows.

Gourd dance rattle and sash ends. G. Hoyt (set), Joe Kazumura.

Continued on page 14 .....

Fan Handles: G. Hoyt, J. Zuffante, G. Hoyt



Church Gourd Rattles: R. Past.
Tassel is four gourd on left.

"Tail" Sticks: G. Hoyt, J. Zuffante
B. Loehman

"Scalp Feathers": R. Past, G. Hoyt

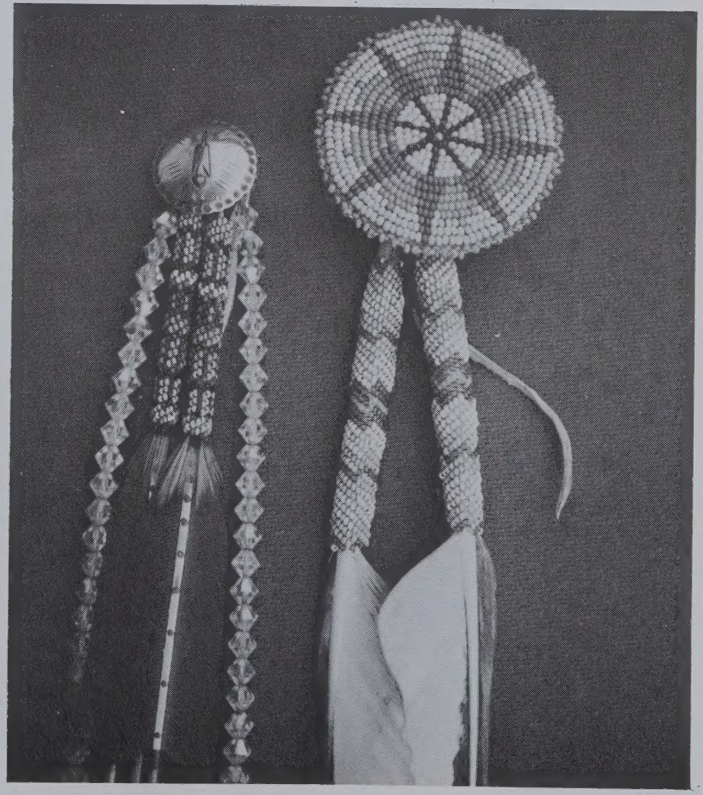
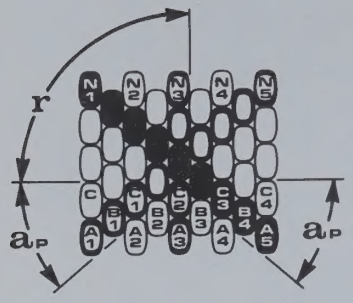
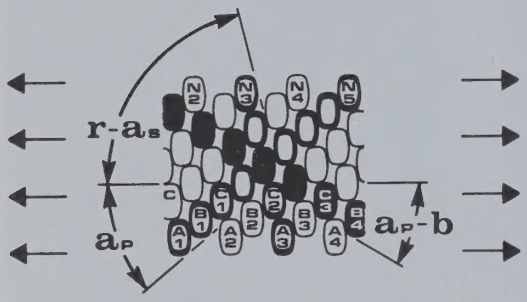


FIGURE 1



[A]



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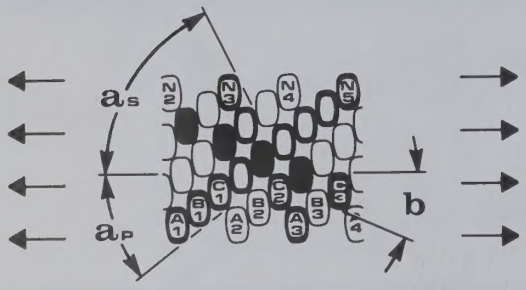
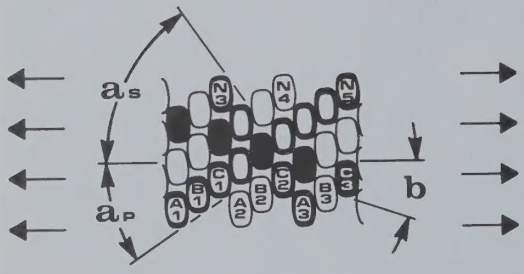


[C]



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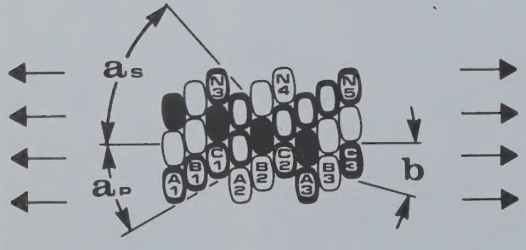

[E]

PRINCIPLES

The most immediate available study source I had when I first approached this craft over twenty years ago was Ben Hunt and J.F. "Buck" Burshears' American Indian Beadwork. I tried the technique and achieved satisfactory results. Becoming intrigued with it, I tried perhaps several more articles. When I later had the opportunity to see some of the "real thing" at trading posts, museums and powwows I noticed there was something that appeared to be fundamentally different: rows were not aligned in the same directions as the authors showed. With further comparison and thought the basic arrangement of the beads became apparent.

Refer to Figure 1(a) through (e). The diagram shown by Hunt and Burshears was comparable to 1(a). By contrast, most of what I had seen looked like 1(e). On occasion, I also had noticed that unlike either of these, some beadwork showed no "running rows" but showed slight, regular and consistent gaps between beads. They looked more like 1(b) or 1(c). Most notably, every sample I examined showed the same net-like structure; one bead attached on each side to two other beads.

What became evident to me was that the only difference was the span between "base row" beads. Compare the relative position of base row "A" beads labeled "A1", "A2", "A3", etc. In 1(a) there is one "running row" in-between each of them and in 1(e) there are two; the span is increased by one bead. The intermediate drawings show the span at various intermediate stages. They show too, the slight gaps and absence of running rows. The difference was definitely not in the technique but in the span between base row beads.

The span, or "unit" can easily be established by how many beads I choose to use in each base row. If I choose more beads, they are crowded more closely together making a narrow span and if I choose less, they are spread apart. Considering that most of what I had seen looked more like 1(e), a three-bead unit, that became my model as "Technique" shows.

It is important to note that there is a transformation process between the two sizes of units; and the transformation can go in both directions. If we are beading an item with a two-bead unit and the item flairs-out, the base row beads will spread apart as we progress ahead. Being careful that progressive beads are always located toward the same side of the widening gap, left or right, we will find that we will proceed through a transformation to a three-bead unit. The same will be true if we start with a three-bead unit and bead along a decreasing taper: transformation to a two-bead unit. Study the photo of the church gourd (Gondeck) where there are tapers opposite the gourd end.

During the transformation, there is a change of the rate in which we progress in the direction of the running rows. Note in 1(a) the running row A3 through N3. As the units S-P-R-E-A-D to a three-bead unit, their relative position changes.

The running row transforms into an Apparent secondary row ($r - a_s$), initially greatly oblique [1(b)]. In 1(e) it becomes the least oblique. The a_p row (A1 through N5), incidentally, becomes less oblique also. Because the beads A3 through N3 remain continuous or in contact, the increasing lateral displacement results in a decreasing longitudinal (running row) displacement. N3 is not as far "ahead", even though it takes just as many beads to get there. In 1(e) the bead density is about the same (gaps are about the same; minimal). But unlike a budget, as you stretch it, it goes less far.

Now I'll tell you why I call a section a "unit". The smallest element composing the beadwork is, of course, a single bead. We cannot fit a half-bead or a bead-and-a-half into a void between whole beads. We have to live with the spaces that are there. Let us also presume the requirement for symmetry around the beaded item. Each base row is independent from the next and having "n" beads, symmetry requires that they be evenly spaced or spread. Again referring to Figure 1(e), beads C1 and A2 and again C2 and A3 determine a_s rows. The a_p and a_s rows form zigzags: A1, B1, C1, A2, B2, C2, A3, B3, C3, etc. In 1(a) the zigzags are formed by A1, B1, A2, B2, A3, B3, etc. 1(e) is essentially the same as the series of photos for "Technique". Each zigzag is a cycle and the third bead is required to complete the cycle. We cannot have two zigzag cycles with those a_p and a_s rows within that span. Therefore the three beads are the smallest design element or unit.

If we have particular numbers of units (or beads per base row) on different items, we can combine the units to make larger but fewer design elements. For example, if eighteen units are used, we could have nine design elements of two units each or six design elements of three units each. Twenty-one units could be divided into seven design elements, with three units each. Only prime numbers of units cannot be scaled up to larger design elements. If you divide up your units into design elements, make sure you divide them up equally, otherwise you'll have a section where a design element (and design) is incomplete. All of the photos show design elements of two or more units.

This has been rather lengthy but I hope not too cumbersome. It is important that you understand the transition of unit size and the concept of the unit, particularly as the unit relates to designs. This portion shall have been the most abstract and therefore probably the most difficult to comprehend. As you practice with different numbers of beads per base row, the concept will become very simple as it really is. Mathematics, physics and music are all technical subjects which adhere to various fundamentals or laws. The techniques I will discuss (mechanical discussion; less abstract) in final installments will require that these fundamentals or principals be understood.

BIBLIOGRAPHY

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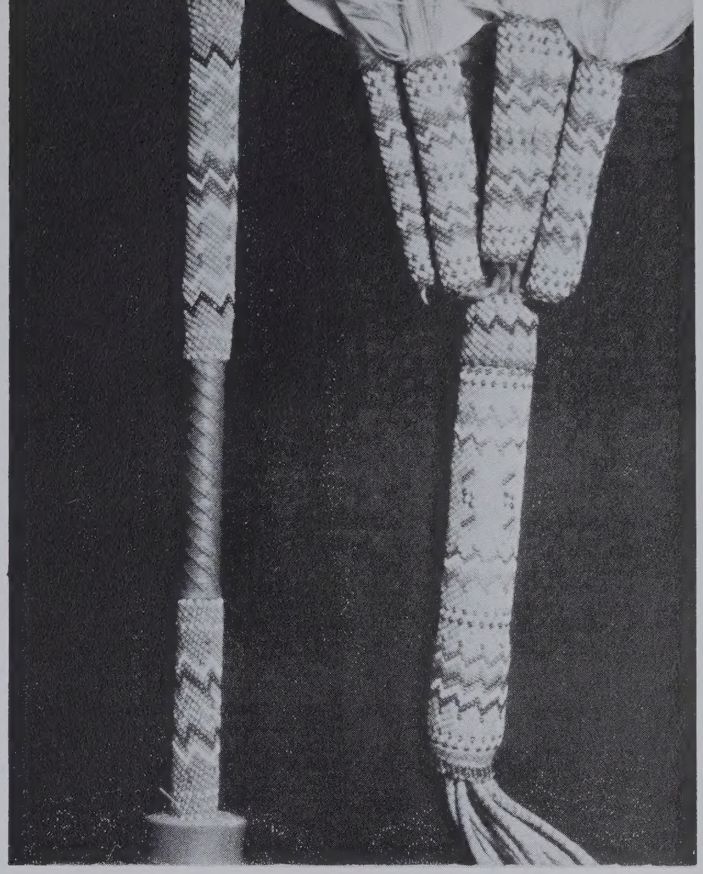

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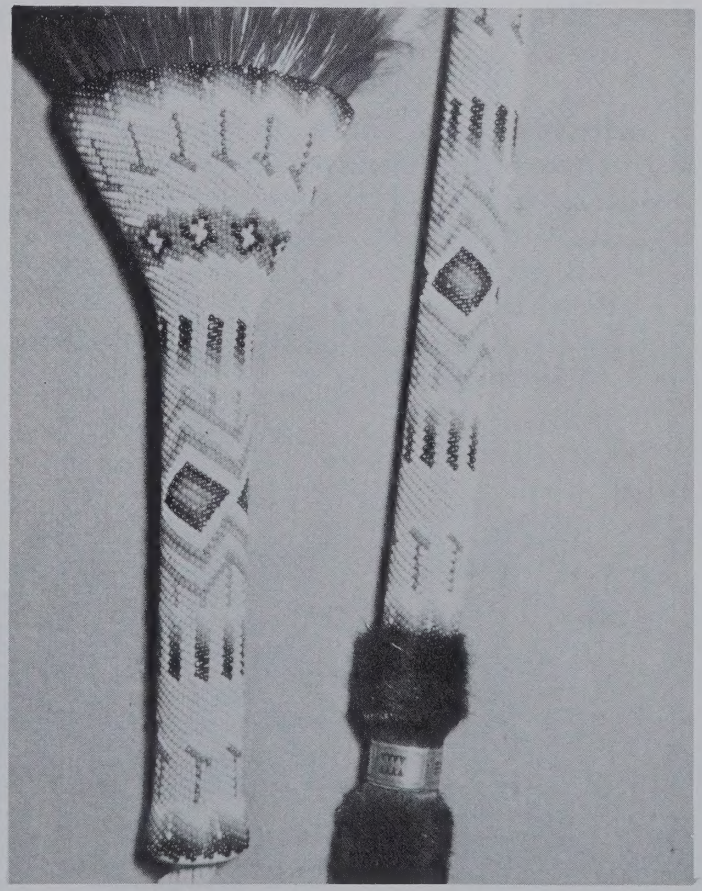

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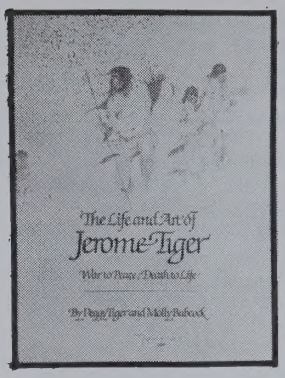

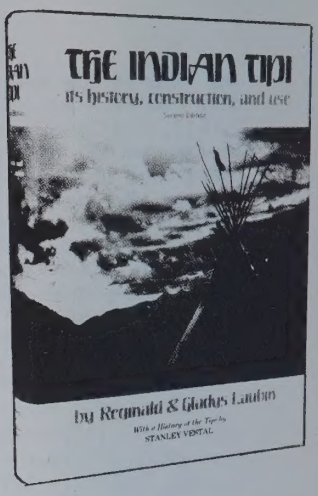

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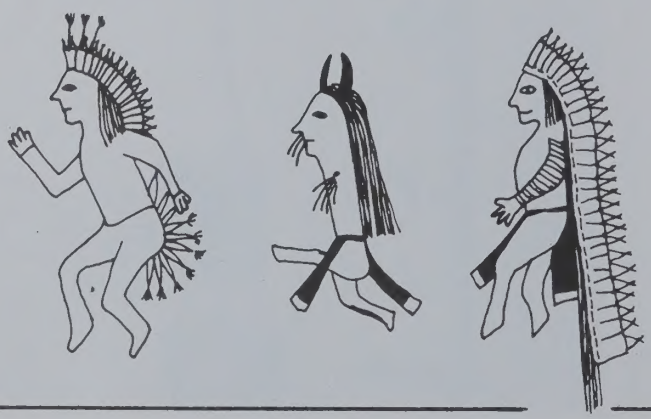

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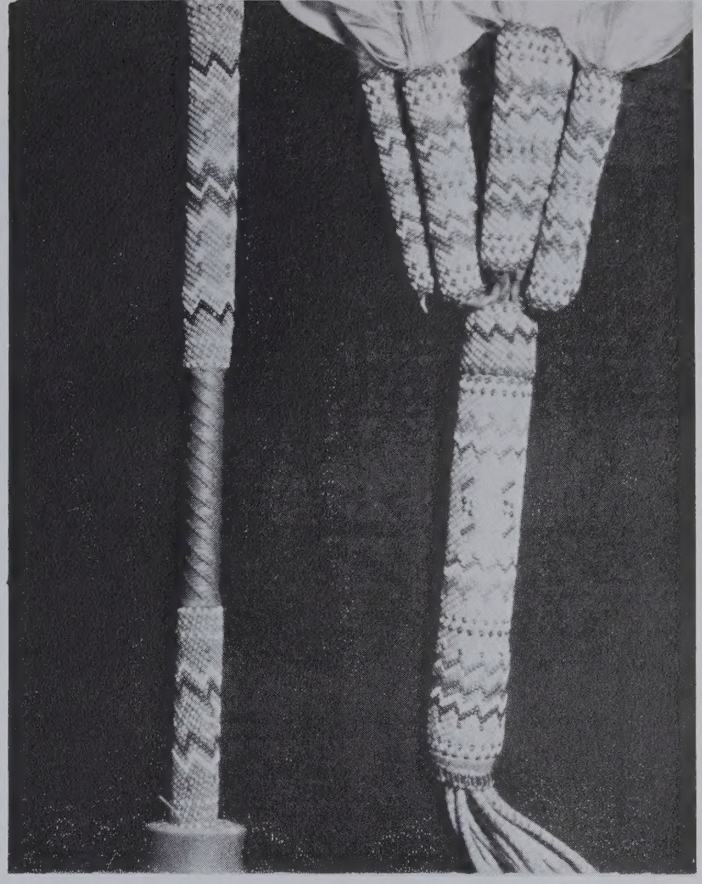

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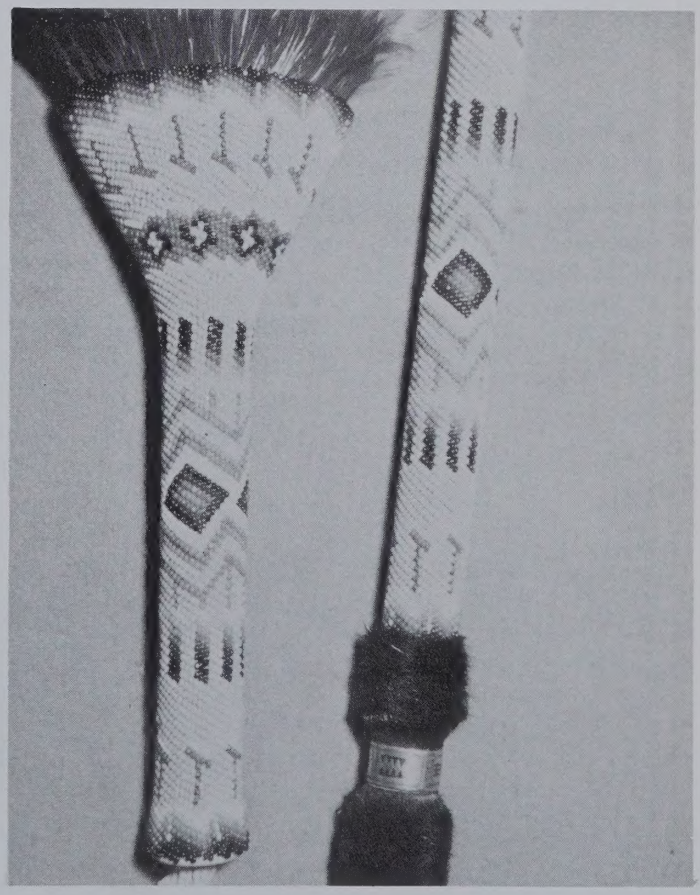

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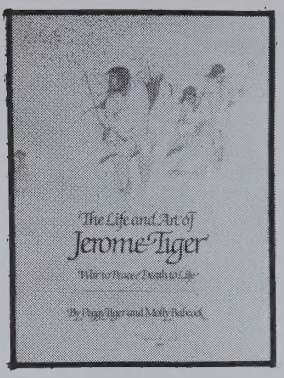

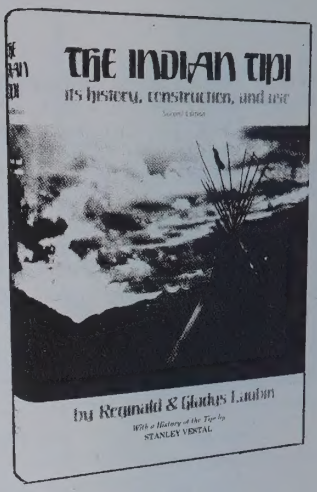

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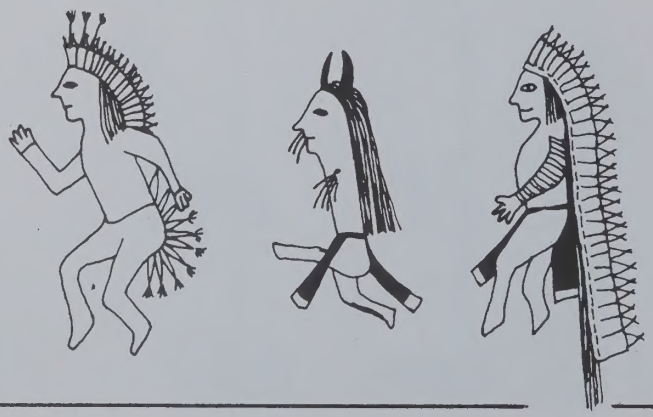

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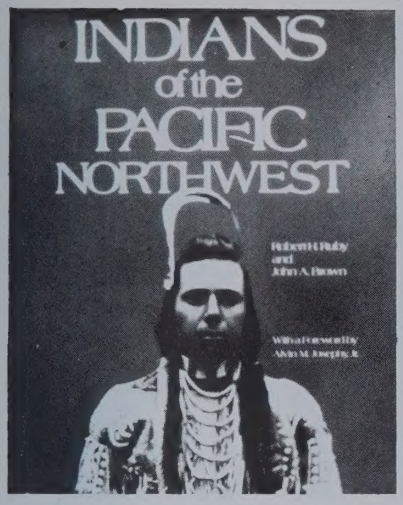

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NAVAHO RELIGION: A Study of Symbolism by Gladys Reichard. Originally published in 1950, reprinted by the University of Arizona Press, P.O. Box 3398, Tucson, AZ 85722. Paperback-$19.95.

Exceeding 800 pages in length, Ms.Reichard has produced an incredible work of almost monumental proportion. Far from being "stuffy academics," however, this work is exceedingly entertaining. While it is not intended for lighthearted reading, it does offer many insights to Navaho religion that other authors have ignored or worse, misunderstood.

NAVAJO RELIGION...is divided into three parts: Dogma, Symbolism, and Ritual. The first part relates the Navaho viewpoint of religion as it fits into the world, with alliteration to the mythology of the Navaho and the place of the supernatural beings in the Pantheon. In particular, this section is helpful for students of Southwestern mythology who are confused about the place in the scheme of things of some of the many supernatural characters. The Navaho theories of disease and curing are explored.

The second part of the book deals with the symbolism encountered in Navaho religion. Anglos are likely to be familiar with some of this symbolism as being "designs" in sandpaintings or other art. The designs found in Native American art, particularly in the Southwest, are rarely without meaning.

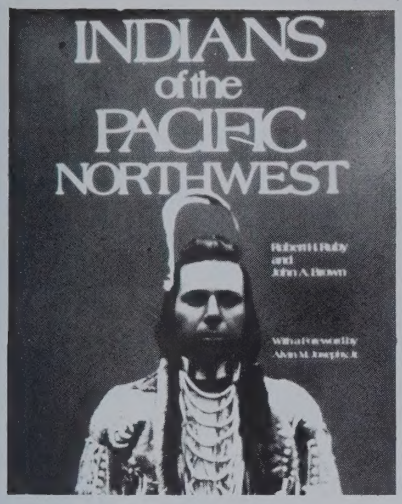
The third section of the book deals with the rituals themselves. In particular, the songs used in the ceremonies, and some of the contents of the "medicine bundles" are explored.

This reviewer found the concordances at the back of the book to be very interesting. There are three: one of the supernatural beings, one for ritualistic ideas and one which contains many rites some of which are no longer practiced today (at least to this reviewer's knowledge.)

This is not a "new" book, although it is a new release. Ms. Reichard passed on in 1955. However, she was uniquely qualified to write this book. Ms. Reichard was a rarity. She was an Anglo woman who actively participated in Navaho healing ceremonies under the tutlage of such luminaries as Hosteen Klah, and others. She undertook to learn the art of weaving. She had great knowledge of the very difficult Navaho language.She was a trained anthropologist.

Dr. Reichard has attempted to bring science and classification to the subject of Navaho religion. When one realizes that Navaho religion is not "well organized" in the Anglo sense (although) it certainly is in a non-Anglo sense!), and that each Navaho singer may have knowledge and responsibility for only a part of the pantheon of chants, one realizes the extent of the task that Dr. Reichard set for herself. Incidentally, Dr. Reichard had one pet peeve that this reviewer shares: she (and I) disagree with the current trend of referring to ther ceremonies as "Ways". Dr. Reichard recommends the term "Chants". (The reviewer, not that anyone cares, prefers "Sings").

The ceremonies presented in the book are



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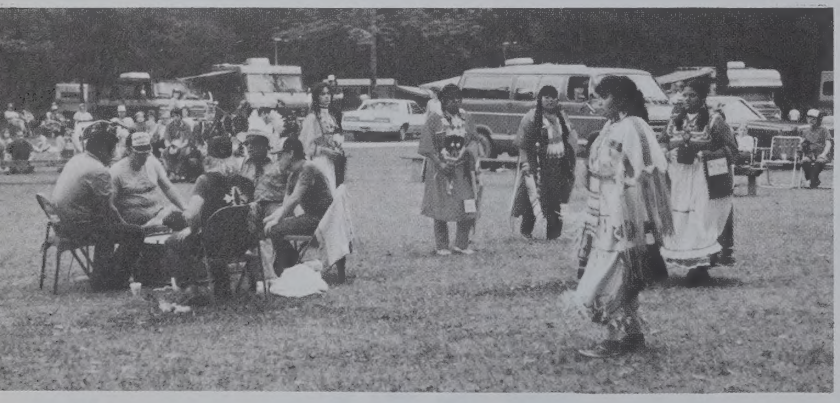


HEAD DANCERS (above) SHERRIE KEYLON of Denton, Tx., and GEORGE GRAY MAJOR of Little Rock, AR.

WOMEN'S SOUTHERN STYLE COMPETITION: (photo left). Pictured L-R are the winners; 1st- KATRINA KEYLON, Denton, TX.; 2nd- SHERRIE KEYLON, Denton, TX.; 3rd- SAMANTHA RIVERS, McIntosh, AL. Also pictured are LORRIA FRAZIER, Philadelphia, MS., carrying her craft competition award winning shawl; RITA ROSS, San Antonio, TX.; LARETTA WEAVER, McIntosh, AL.; and DOLORES DURHAM, Hurst, TX.

PRINCESS CONTEST (photo left) participants dance to the song of the **RED LAND SINGERS** (P.O. Box 1095, Sand Springs, OK 74063) with Tony Arkeketa, Lead Singer; George Coser, Dean Welch, Ron Cotner, and Wayne Coser. SYLVESTINE ARKEKETA (foreground) will soon be crowned the 1985 LIHA Princess. Runner-up, LORRIA FRAZIER is 3rd from the left.

COMPETITION

MEN'S TRADITIONAL - (Top Photo, L-R)
1st - JIM ROY,JR., Arabi, LA.
2nd - BOBBY JOE HOWE, Ponca City, OK.
3rd - JOHN ROSS, San Antonio, TX.

SENIOR FEATHER DANCE - (Center Photo, R-L)
1st - SHILOH PARRESOL, Baton Rouge,LA.
2nd - LLOYD THOMPSON, Philadelphia, MS.
3rd - RICHARD COX - Madison, TN.

STRAIGHT DANCE (Lower Right)
1st- RAY MULLIGAN (right), Covington,LA.
2nd- PAUL DURHAM (left), Hurst, TX
3rd- GEORGE HICKMAN (center) Ball, LA.

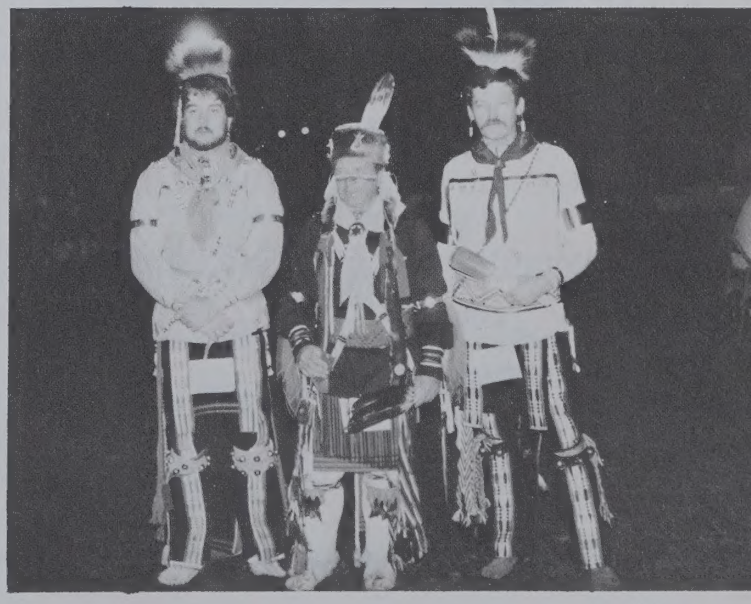
OTHER 1985 COMPETITION WINNERS -

JUNIOR FEATHER DANCE:
YOGI BOGAN, Goodlettsville, TN

WOMENS NORTHRN:
1st - SYLVESTINE ARKEKETA,
Sand Springs, OK
2nd - RITA ROSS, San Antonio, TX.

CRAFT CONTEST WINNERS:

DOLORES DURHAM - Ribbonwork
CHRIS SMOOT - Crow Dance Stick
GEORGE GRAY MAJOR - Beaded watchband
Lady's Boots
Rosettes
LARRETTA WEAVER - Hair Ties
ROBERT MULLINAX - Leather work
JIM SHAVER - Horsehead Club
ROSIE FRAZIER - Shawl, Hair Ties



POWWOWS & PEOPLE

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JUNE 1985

13-15 TEXAS INDIAN HOBBYIST ASSN.(TIHA) POWWOW. Hubbard,Texas. Hwy 31, 2miles on the west side of Hubbard. Contact: TIHA, 1000 Oak Country Est., Weatherford, TX 76086.

20-22 MOWA-CHOCTAW INDIAN SPRING FESTIVAL. Dance competition($2300 in prize money). McIntosh High School, McIntosh, Alabama. Contact: Tribal Office (205) 944-2243 or Van Johnston (205)944-2388.

22-23 4th ANNUAL STEWART INDIAN MUSEUM ARTS & CRAFTS FAIR & POWWOW. Steward, Nevada. Contact: (702) 882-1808.

JULY 1985

5-7 16th ANNUAL CEDARS POWWOW. Dick Berry Farm, Terre Haute, OH. Red Land Singers from Oklahoma.Contact: Dick Berry, 4033 Vance Rd., Urbana, OH 43078. (513) 788-2404.

10-13 CHOCTAW INDIAN FAIR. Philadelphia, Mississippi.

12-14 WHITE BEAR SOCIETY WAR DANCE & POWWOW. Krumweide Family Farm on Frank Road and Algonquin-Huntley Road, East of Huntley, Illinois, between Lake-in-the-Hills, Illinois. War Dance on Saturday afternoon. Powwow dancing on Saturday evening and Sunday afternoon.

26-28 9th ANNUAL GREAT LAKES INDIAN CULTURE ASSN (GLICA) POWWOW. Corunna, MI. Campground. Northern & Southern drums. Contact: Charles Scott (313) 292-5678 or Larry Roberts (517) 323-7798.

27-28 FT.TOTTEN DAYS. Ft. Totten, NorthDakota.

AUGUST 1985

16-18 5th ANNUAL FLYING W RANCH POWWOW sponsored by the Western PA Powwow Club. Kellettville, PA. Northern Drum. Contact: Tom Mance (412) 695-0550.

16-18 ANNUAL O SA WAN POWWOW sponsored by the Mascoutin Soceity of Chicagoland. Krumweide Family Farm, on Frank Road and Algonquin Rd.,near Huntley, IL., and Lake-in-the-Hills, Illinois. Free evening meal, no camping fees. Everyone welcome. Contact: Mascoutin Society, P.O. Box 9, Elmwood Pk.,IL.

24-25 5th ANNUAL PAUMANAUKE POWWOW. Tanner Park Copiague, Long Island, New York. Tipi & dance competition, free admission to tipi owners, free camping to all dancers and exhibitors. Contact: American Indian Crafts (516)422-0444.

30-Sept. 1 25th ANNIVERSARY TECUMSEH LODGE POWWOW. Tipton, Indiana. 4H Fairgrounds. Contact: Tecumseh Lodge, 10310 Holaday Dr., Carmel, IN.

NOVEMBER 1985

8-10 OGLEWANAGI POWWOW. Akron, Ohio.

29-30 19th ANNUAL LIHA WINTER POWWOW sponsored by the La.Indian Heritage Assn. Tchefuncte Family Campground, Folsom, LA.

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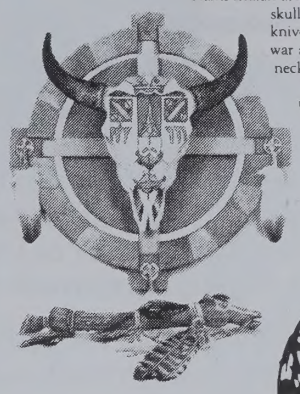

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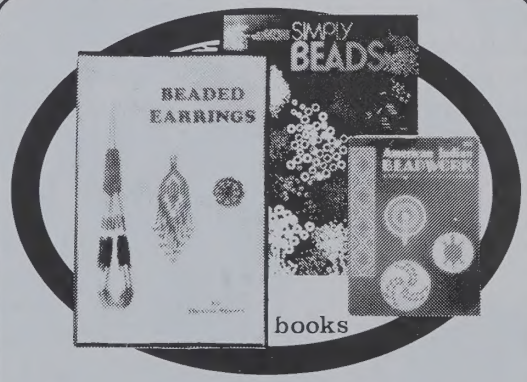

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IN MEMORY OF MY MOM

There was the beat of the drum
There was the beat of my mom's heart
There was the beat of my own heart
They were all as one.

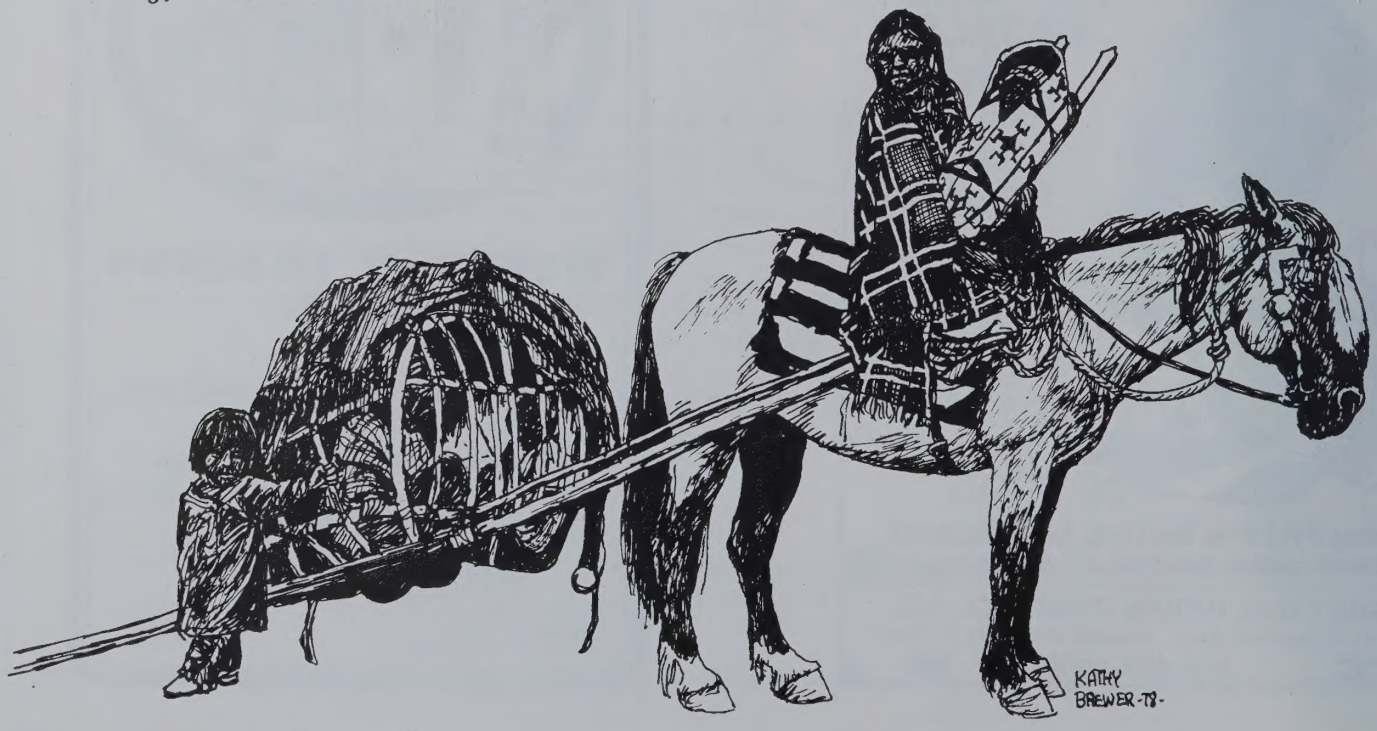
She carried me when I was too tired to dance
She comforted me when I was too sick to play
She encouraged me when I was too frightened to try
Now there is still the beat of the drum and of my heart.

She brought me to the dance circle, as I was too young to make my own way
She was there beside me as I was growing up
She sat back in her chair as I had become a man
Now there is still the beat of the drum and of my heart.

Now she has gone to the peace of Jesus
Now she has gone to the beauty of the flowers
Now the circle will be unbroken
Now there is still the beat of the drum and of my heart.

Before sunrise Monday, March 25, Dorothy Robinson (Spotted Pony) passed into the care of our Lord and Savior; five weeks after we discovered she had lung cancer. Now after fifty years since she first visited powwows, her husband, Robby; her daughter, Penny; her son, Terry; and her grandchildren, Kirk, Keith, Krissy and Austin; must carry on. There are a thousand images of her that pass across our minds. By the numerous thoughts and prayers we received we know many people across the country will also have good memories. We thank you for your prayers. We are comforted in the knowledge that God is now taking care of her. Jesus loves me this I know . . .

The Louisiana Indian Heritage Assn., Inc. is indebted to DOT ROBINSON and her family for the success of LIHA's first years starting in 1967. She will always have a special place in our hearts. Anyone wishing to do so may send contributions in her memory to: HOSPICE OF CENTRAL OKLAHOMA, 4215 NW 23rd, Oklahoma City, Oklahoma 73107.



BYU pow wow

FOURTH ANNUAL HAROLD CEDARTREE MEMORIAL DANCE CONTEST WINNERS

MEN'S FANCY—
1. Phillip Kaiyou Jr., Shoshone-Bannock, Fort Hall, Idaho, $300
2. Aaron Neskahi, Ute, Cortez, Colo., $200
3. Merle Smith, $100
4. Duane Schrock, $50

Men's Traditional—
1. Elwood Koshiway, Otoe, Salt Lake City, $300
2. Bill Hayes, $200
3. Elliott Ridley, $100
4. Darrell Abrahamson, Salmon, Idaho, $50

Junior Boys—
1. Valdis Joe, Navajo, Montezuma Creek, Utah, $140
2. Kenneth Joe Jr., Navajo, Montezuma Creek, Utah, $100
3. Adam Sharanaux, Ute, Vernal, Utah, $60
4. Kevin Alex, Brigham City, Utah $20

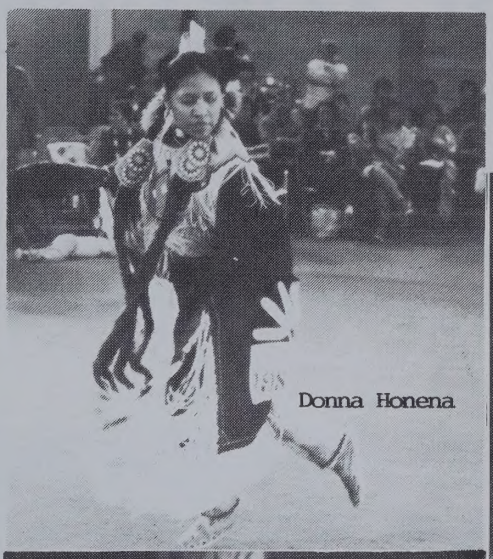
Women's Fancy-
1. Donna Honena, Shoshone-Bannock, Fort Hall, Idaho, $200
2. Wynonna Boyer, Shoshone-Bannock, Blackfoot, Idaho, $150
3. Bernadette Neskahi, Ute, Cortez, Colo., $100
4. Dessa Neaman, Yakima, Toppenish, Wash., $50

Women's Traditional—
1. Carolyn Boyer-Smith, Shoshone-Bannock, Fort Hall, Idaho, $200
2. Esther Boyer, Shoshone-Bannock, Blackfoot, Idaho, $150
3. Sophia Koshiway, Salt Lake City, $100
4. Rose Ann Abrahamson, Salmon, Idaho, $50

Junior Girls—
1. Kelly Smith, Shoshone-Bannock, Fort Hall, Idaho, $140
2. Lenora Rogers, Ute, Towaoc, Colo., $100

Kendra Joe, Navajo, Montezuma Creek, Utah, $60

4. Pearl Ridley, $40



Donna Honena

Valdis Joe
Jr.Boys Winner

Reprinted from the *EaglesEye*, a BYU Publication.

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BLACKFEET

Photos are from the Hadden Collection,

University of Cambridge Museum, England.

Group of Blackfeet men. The third man from the left is wearing a stand-up bonnnet; his horse wears a bustle for decoration, and his shirt is fringed with ermine tails. The man on the white horse wears a loop necklace.

Two Blackfeet men, c. 1890.
Canadian National Railways Photograph.

SA KAN

LOUISIANA LACKS JURISDICTION ON RESERVATION

The federal district court in Louisiana recently held that the State of Louisiana lacks criminal jurisdiction over offenses committed by Indians on the Louisiana Coushatta Reservation. Individual members of the tribe initiated the action to restrain state officials from prosecuting them for criminal charges relating to the tribe's bingo and gambling operations and for other criminal charges.

The Court held that it could restrain the state officials from prosecuting the individual Indians because state criminal proceddings were not in fact pendig at the time the federal complaint was filed, and therefore the Anti-Injunction Statue does not apply. The court went on to hold that Louisiana has no jurisdiction over the gambling offenses because the Tribe's sovereignty by virtue of the negative implications of the Indian commerce claim in the U.S. Constitution preempts state jurisdiction. Other crimes were found to be exclusively within federal jurisdiction.

...MORE ON TRIBAL AUTHORITY

The U.S. Supreme Court heard arguments in a case that could determine the authority of Indian tribal courts over non-Indians in certain kinds of civil cases.

A Montana school district is contesting the tribal court's authority in a case involving a Crow student who was injured on the school grounds on the reservation. The student's guardian sued the school district in the Crow Tribal court. School district officials did not respond to the suit and eventually were ordered to pay a $153,000 default judgement to the injured student. The school district then sued in federal court to have the tribal court judgement voided. Their attorneys contend the tribal court lacks the authority to preside over such a suit against a non-Indian. Nine other states with large Indian populations have joined with Montana in the suit.

The possible rulings of the Supreme Court in this case would have varying impact on the tribal courts. It could rule 1) that the tribal court has jurisdiction in such cases with no right of review in federal courts; 2) that the tribal court does have jurisdiction, subject to review in federal courts; or 3) that the tribal court does not have any jurisdiction over non-Indians in such civil tort cases.

PEACE MEDALS FEATURED

More than 80 Indian Peace Medals, 15 portraits of chiefs wearig their medals and other related materials are included in an exhibit entitled "Peace and Friendship: The Indian Peace Medal in the United States," at the Nationl Portrait Gallery in Washingtn,D.C. The medals were given by Presidents, from Washington to Cleveland, to Indian chiefs of power and position.

The medals have been described as "beautiful examples of classical craftsmanship, handcarved and engraved on heavy plates of silver and later die-struck. In most cases the President of the period,...is profiled on one side... On the back are scenes often glorifying agricultural and domestic arts ... Sometimes the reverse shows Indian and white hands clasped, and the inscription 'peace and Friendship'." The Rev. Francis Paul Prucha, who organized the exhibit and has written a book on the subject, said the custom of honoring Indian leaders with medals went back many decades to French, Spanish, and British practice.

In 1829, Thomas McKenny, head of the Indian office, said: "Without medals, any plan of operations among the Indians ... is essentially enfeebled. This becomes often high value which the Indians set upon these tokens of friendship. They are badges of power to them and trophies of renown."

COCA-COLA & FLORIDA SEMINOLES

Seminoles seeking profitable uses of reservation land are considering a joint venture with Coca-Cola Foods the WASHINGTON TIMES has reported. Citrus groves would be planted on the land, on Big Cypress Reservation in Florida, if the proposal develops, on land currently being used for cattle. Jacob Osceola, a tribal councilman, said Coca-Cola officials have been surveying Seminole land in Hendry County.

The Seminoles' interest in citrus comes at a time when many growers have been looking to relocate groves to more southerly latitudes as a result of four crippling freezes in central Florida the past five winters.

ONEIDA WIN TITLE TO LANDS

In a landmark decision on March 4, the U.S. Supreme Court confirmed the right of Indian tribes to sue to protect their property independent of a treaty, statute or other federal government action. The decicsion also held clearly for the first time that tribal proprty rights cannot be lost by application of state statutes of limitation.

The Court's decision invalidated an attempted purchase of Oneida land by New York State concluded in 1795 and establishes, in effect, the ownership of 250,000 acres in upstate New York (Oneida & Madisin counties) by the three Oneida Tribes.

Efforts are now under way to work out the practical effects of the March 4 victory for the Oneida. The Tribes expect an overture for negotiations by New York State and local landowners. No evictions of the local rural and residential landowners will result as a direct effect of this decision.

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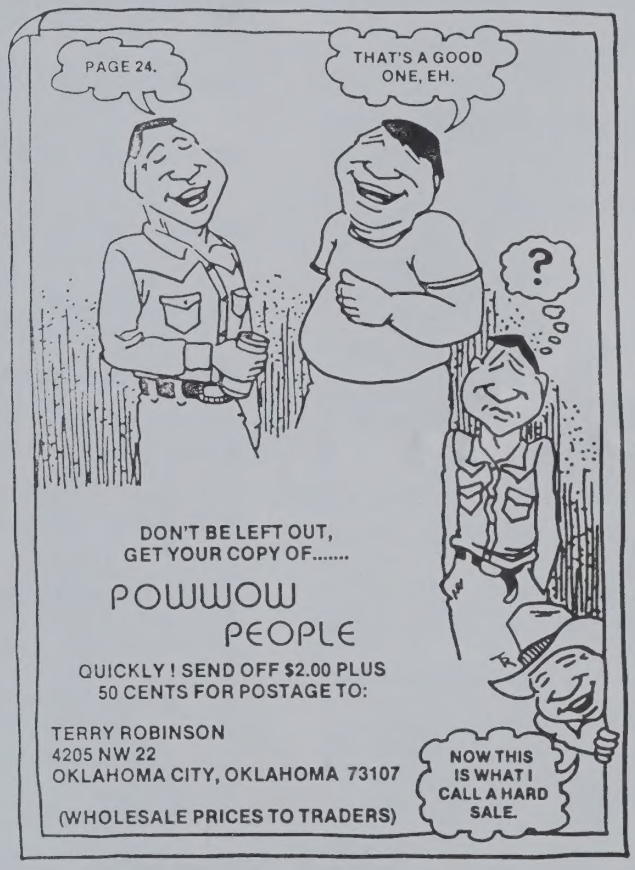
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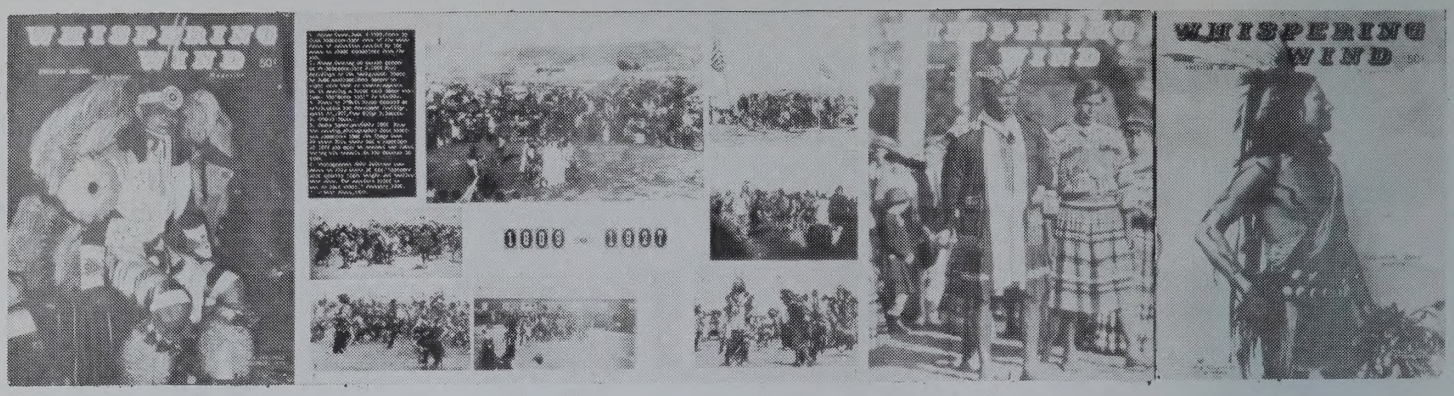

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